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ABSTRACT

This study examined Japanese/English code-switching in three different contexts: a bilingual radio program broadcast in Japan; language of two bilingual siblings; and an adult bilingual dinner party. Particular attention was paid to the situational meanings of code-switching and to politeness issues. Code-switching was examined first at four levels (intra-sentential, inter-sentential, tag-switching, and general discourse), and then further analyzed by function (quotation, facility of recall, directive, solidarity, phatic, metalinguistic, poetic, change of topic). Results support one interpretation of code-switching, that there is an interaction of situations and metaphorical meanings intended by interlocutors that render the code-switching meaningful. Analysis further suggests that code-switching is deliberately and strategically used as an effective communication tool by bilinguals irrespective of their ages or linguistic preferences. Excerpts from the discourse analyzed are appended. (Contains 19 references.) (MSE)

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A COMPARATIVE STUDY OF JAPANESE/ENGLISH BILINGUAL CODE-SWITCHING IN THREE DIFFERENT DOMAINS

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[ABSTRACT]

Japanese/English bilingual code-switching was examined in three different domains: (1) a bilingual radio programme, (2) 2 bilingual children, and (3) an adult bilingual dinner party. Particular attention was paid to an analysis of situational meanings of code-switching, and a Conversation Analysis in terms of politeness in the second pairs of adjacent pairs. Examination of code-switching was firstly conducted at four different levels - intra-sentential, inter-sentential, tag-switches, and discourse levels - and then followed by further categorization such as quotation, facility of recall, directive, and solidarity.

The results seem to lend support to Gumperz's interpretation of code-switching (1982), that there is an interaction of situations and metaphorical meanings intended by interlocutors which render the code-switching meaningful. The analyses further suggest that code-switching is deliberately and strategically used as one of the effective communication tools by bilinguals irrespective of their ages or linguistic proficiencies.

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A COMPARATIVE STUDY OF JAPANESE/ENGLISH BILINGUAL CODE-SWITCHING IN THREE DIFFERENT DOMAINS

1. INTRODUCTION

Basing her analytical approach on Gumperz's (1982) notion of code-switching, Kwan-Terry (1992) observed her own child from age 3;6 to 5;0 who was learning Cantonese and English simultaneously. She argues that according to Gumperz, situations and interlocutors primarily determines what language bilinguals should use, which is interpreted that if they code-switch from the norm language to the other, the switching is seen as deviant and/or metaphorical. In other words, the two types of code-switching - situational and metaphorical - are inseparable because they support each other, and code-switching can be meaningful only because the juxtaposed languages - 'we-code' and 'they-code' - themselves have meaning. In line with this argument, Kwan-Terry first looked into the situational side of code-switching and sought for the norm language - 'we-code' - which varied depending on the particular interlocutor whom the bilingual child was addressing. Person-language identification (Grosjean, 1982 cited in Kwan-Terry, 1992; 245) was strongly exhibited by the bilingual child, who at the same time showed a fair degree of flexibility towards bilingual interlocutors. Then she investigated the metaphorical aspect of code-switching from both inter-sentential and intra-sentential standpoints. Inter-sentential code-switching from the norm language to the other was analysed and subcategorized into two types of communicative purposes: emotional involvement, reinforcement of meaning. Intra-sentential analysis was conducted two-fold in terms of the base language - English and Chinese. Kwan-Terry's in-depth analyses in syntax, lexis, and phonology led her to many findings in respective fields, among which was the discovery of the four developmental stages of Chinese vocabulary building in the bilingual child. In sum, she found (1) that code-switching was a very important communicative strategy with internalized syntactic, lexical, and phonological rules, and (2) person-language identification was established through socialization while psychological and emotional factors could trigger code-switching as well.

Li (1995) based his approach on Auer's (1984 cited in Li, 1995) concept of code-switching. While code-switching is one of contextualisation conventions such as prosodic, syntactic, gestural elements according to Gumperz, Auer argues that it should be viewed in terms of 'sequentiality', not as a mere contextualisation cue. As Auer (1984a cited in Li, 1995; 199) puts it, 'whatever language a participant chooses for the organization of his/her turn, the

choice exerts an influence on subsequent language choices by the same or other speakers'. Supporting this focus on the sequentiality of language choice, Li employed a Conversation Analysis (CA, henceforth) approach in order to arrive at local interpretation of the meaning of bilingual code-switching. Li's research was to examine how bilinguals manipulate code-switching to make it meaningful under the condition where bilinguals, who vary in linguistic abilities and attitudes to languages, communicate with each other in family settings. For this purpose, he carefully selected the Tyneside Chinese community in England where dynamic language shift is on-going among three generations in that the 'grandparents' generation are Chinese monolinguals, the 'parents' generation are Cantonese dominant bilinguals, and the 'children' generation are English dominant bilinguals. As actual tools for a CA approach to bilingual code-switching, Li adopted Grice's (1975) 'co-operative' principles, Levinson's (1983) 'preference' notion in adjacency pairs, and Brown and Levinson's (1987) concept of 'politeness' based on face threatening acts. These notions helped Li pinpoint the phenomena which gave some insight into his research question. Firstly, preferred second pairs in adjacency pairs are mainly responded to in the same language as first pairs while dispreferred pairs are markedly responded to with contrasting language choices by the British-born generations. Secondly, bilinguals sometimes choose to use the language with which they are less familiar because they are aware that code-switching in particular circumstances might be considered a potentially face-threatening act. Thirdly, since children mostly use Cantonese to their parents and grandparents, code-switching into English by children carries some special meanings. Lastly forcing children to code-switch into Cantonese is at times exercised to place the power and authority in the hands of the older generation. Thus using a sequential CA approach, Li satisfyingly analysed his data to draw insight from his research topic.

Both Kwan-Terry (1992) and Li (1995), therefore investigated the same issue - how code-switching functions and the resulting meanings in a Cantonese/English bilingual context - with successful results of in-depth interpretations of bilingual code-switching. As seen above, however, their focuses on the issue were taken from different viewpoints - micro-approach and macro-approach respectively. Kwan-Terry's research would have been much more significant if she had attempted to gather and interpret her data from a sequential standpoint as well. Expanding further on the finding that the child's emotions exerted some crucial effects on code-switching in his interaction with his mother, the researcher could have taken more notice of this aspect of his code-switching with other interlocutors. Li, on the other hand, would have succeeded in providing a more global view on code-switching in the linguistically dynamic community, if he had included a brief version of Kwan-Terry's functional analysis in his

study. Whether its main focus is on micro- or macro- perspective, any research would undoubtedly benefit from including, however briefly, the other aspect as well, in order to illustrate a global view of code-switching in each particular case.

In line with this argument, the present research looks into code-switching from both situational and sequential points of view. In order to illustrate a global view of code-switching, this study conducts (1) an analysis of situational meanings of code-switching, and (2) a CA approach in terms of politeness.

As for the subjects for code-switching studies, a brief exploration of some research to date is carried out here. Li (1995) studied the Tyneside Chinese community in England while Nishimura (1995) investigated the Japanese population in Toronto, Canada. Kwan-Terry (1992) observed one case of parent-child interactions whereas Pan (1995) dealt with 10 such cases. Saunders (1984) focused on sibling talk between two children. Due to the qualitative nature of code-switching research, they seem to focus on one particular population or case. In categorizing code-switching into several types such as quotations, address specifications, and interjections, Gumperz (1982) quoted examples from different types of bilingual subject batteries like Hindi-English, Spanish-English, and Slovenian-German bilinguals. However, he simply classified these examples, not making any further investigations into the differences in quality of code-switching drawn from various bilinguals. Taking this into consideration, the present study adopts a new approach to code-switching by looking at three different domains for subject batteries for a qualitative comparison. The word 'domains' is used in the sense defined by Fishman (1972, cited in Hoffmann 1991:177) in terms of 'institutional contexts or socio-ecological co-occurrences. They attempt to designate the major clusters of interaction situations that occur in particular multilingual settings.' The three Japanese/English bilingual domains are (1) a bilingual radio programme, (2) 2 bilingual children, and (3) an adult bilingual dinner party.

2. PROCEDURES

2.1. DEFINITION OF CODE-SWITCHING

As cited in Hoffmann (1991:104), code-switching and code-mixing are often distinguished, with code-mixing occurring intra-sententially and code-switching, inter-sententially. This study, however, uses the term code-switching as one which covers both.

code-switches, for the word mixing has a somewhat negative association. A distinction is only made between intra-sentential code-switching and inter-sentential code-switching respectively. The difference between borrowing and code-switching can be seen as follows.

> Mother: Do you want something to drink ?
> Child: Yes. *MUGICHA* [barley tea], please.
> (data taken from the researcher's field notes)
> * transcription in this study: Japanese is italicized and the English translation given in square brackets.The underlined words are those under discussion. Capital letters show stressed syllables.

The Japanese word *MUGICHA* (barley tea) is inserted in the sentence without any phonological or morphological adaptation. This is *code-switching or code-switch*. On the other hand, *borrowed* words have gone through a phonological and/or morphological modification as seen in words such as French 'le parking', Spanish 'un mitin', and German 'gestylt', which are borrowed from the English for 'car park', 'meeting', and 'styled' respectively. The present study makes this distinction, based on whether or not inserted words or phrases retain the original phonological and/or morphological features.

2. 2. ANALYSIS METHODOLOGY

With the main focus on conversational meanings of code-switching and its realization in terms of politeness in adjacency pairs, this study comprises the examination of bilingual code-switching at word, sentence, and discourse levels. Firstly, word and sentence level code-switching adopt Kwan-Terry's (1992) and Appel and Muysken's (1987) taxonomies for structural analysis. These researchers categorize code-switching into three types:(1) intra-sentential code-switching which occurs in the middle of a sentence, (2) inter-sentential switches which occur between sentences, and (3) tag-switches which involve exclamations, tags and parenthetical explanations uttered in a different language from the one used in the rest of the sentence.

This paper's discourse level analysis adopts Li's (1995) analytical approach to code-switching, which is based on Auer's (1984) interpretation of code-switching. Auer (1984, cited in Li, 1995:198) regards code-switching as 'something actively constructed by participants in the conversation', thus 'a negotiated property of interaction'. This is an extension to Gumperz's concept of metaphorical code-switching in that (1) both look at code-switching , from a macro-prospective, not from a situational prospective, and (2) Auer's focus on the '

sequential organization of alternative choices of language pays more attention to the sequential turns immediately after code-switching rather than the narrowly scoped code-switched segments themselves. Adopting Conversation Analysis as a means to focus on the sequential organization of code-switching in bilingual conversation, in conjunction with Brown and Levinson's politeness theory, Li successfully revealed how code-switching functions with reference to the participants' own consideration of the communicative and social consequences. Therefore the aim being almost identical to Li's, the present research replicates Li's methodology.

Summing up, this study explores code-switching at 4 different levels: (1) intra-sentential, (2) inter-sentential, (3) tag-switches, and (4) discourse level with Conversation Analysis in terms of politeness in the second pairs of the adjacent pairs.

Identification of code-switching at four levels is followed by assigning a conversational/metaphorical function to individual code-switching. Concerning functions of code-switching, literature shows that researchers vary in classifying functions of code-switching (e.g., Gumperz, 1982; Cheng & Butler, 1989; Hoffmann, 1991; Kwan-Terry, 1992; Romaine, 1995). This study uses a mixed version: (1) quotation, (2) facility of recall (3) referential (topic-related), (4) directive (participant-related), (5) expressive (solidarity), (6) phatic (metaphorical), (7) metalinguistic, and (8) poetic (literary effects), and (9) change of topic including marking the introduction of insertion sequences.

The methodology discussed above is applied to the subject domains of (1) a bilingual radio programme, (2) 2 bilingual children, and (3) an adult bilingual dinner party.

3. SUBJECTS AND ANALYSES

3.1. CODE-SWITCHING IN A BILINGUAL RADIO PROGRAMME IN JAPAN

[Background information]

This section analyses code-switching in a bilingual radio programme 'A Myuuzikku Airando [A Music Island]' broadcast on FM 802 in Osaka, Japan. This 5-year-old radio station features programmes of pop songs from both Japan and overseas presented by Japanese/English bilingual disk-jockeys. Therefore the audience, who vary in age, tune in to this radio station to

enjoy the music and the 'bilingual atmosphere'. In addition, the particular early morning programme under analysis, which is aired 6 - 9 a.m. weekdays, provides listeners with daily news as well as useful information for the day as to weather, traffic conditions, and railway & flight reports. The disk-jockey is Jean Nagao, who is Japanese but speaks fluent English. Analysis on code-switching is based on a 3-hour-long recording of this programme taken on October 16, 1996.

[ANALYSIS]

1. Intra-sentential code-switching

The recording reveals many cases of intra-sentential code-switching, one of which is transcribed in (1) as a typical example.

(1) (After airing a Japanese song)
Disk-jockey (DJ, henceforth): '*Harada Kenji de kyou* release *ni narimasu* new single "Close to my heart" *desu*.' [That was Kenji Harada's new single-cut 'Close to my heart', which has been released today.] *Tsuzuitewa* Eagles *no* 'Best of love' *desu*. [Coming next is 'Best of love' by the Eagles.] (Music starts.)

As seen here, it appears consistent that the disk-jockey code-switches whenever she refers to non-Japanese songs and singers, while Japanese pronunciation is retained for Japanese songs and singers. As for Japanese songs titled in English, the disk-jockey also uses *code-switching* from Japanese to English. The title 'Close to my heart', for instance, was given as 'Close to my heart' rather than 'Kurousu tsu mai haato', an unswitched version where the base language is Japanese. A preference for code-switching to borrowing can be seen in other cases such as 'release' and 'new single'. This type of code-switching could be seen as deliberate to give the programme bilingual flavour. A similar code-switch was observed in (2).

(2) (After the 'headline news', which comes on air every hour)
DJ: *Ijyou* headline news *deshita*. [That was the headline news.]

Without code-switching, it would have been 'heddo raain nyuusu'. Loan words from English, however, do not always retain their original pronunciation as seen in (3) and (4).

(3) (Talking about events which occurred on October 16 in years gone by)
DJ: *Kakono jyuugatsu jyuurokunichin wo furasshu bakku shite mimashou* .[Let me flash back (quickly go through) on what happened on October 16 in the past.]

(4) (informing the audience that internet is one of the ways they can contact the radio station)
DJ: *Intaanetto demo uketsukete imasu*.[We accept requests through internet as well.]

Easy and simple words/phrases such as 'flash back' and 'internet' did not retain their English pronunciation. It is difficult to explain this discrepancy in the scope of limited data. However one possible interpretation would be that words and phrases referring to (i) the main constituents of the programme such as 'headline news', 'weather information', and 'traffic information' (see Appendix for more transcription examples), and (ii) the semantic domain of music such as 'single' and 'release', retain their original sounds while the rest become borrowed words pronunciation-wise.

2. Inter-sentential code-switching

Only 2 cases of inter-sentential code-switching were found in the recording.

(5) (Introducing the next song)
DJ: Here's 'Crowded House', 'Don't dream it over.'

(6) (Introducing the next song)
DJ: Here's an oldies but goodies (sic) by Linda Rondstat, 'It's so easy'.

Items (5) and (6) were preceded by conversation all in Japanese. The question here arises as to why there are only two English sentences in 3 hours, considering that the disk-jockey could have conducted the entire 3-hour-programme in English with her excellent English abilities. One possible answer could be derived from (7).

(7) (Giving the internet address of the radio station)
DJ: *Ehu emu hachi maru ni, dotto shi oo dotto jyei pii made*.[It's FM 802 dot 'c' 'o' dot 'j' 'p'.]

In presenting this information, the disk-jockey has 'Japanized' her pronunciation for every single word. It seems plausible that she used borrowed words and deliberately distorted the English pronunciation because listening to numbers and writing them down from the radio is difficult enough in L1, let alone L2. Thus one of Grice's maxims - manner - (1975) seems predominant over the effect of sounding bilingual or trendy on this occasion. The first hour of the recording saw 6 English songs presented on air, 5 of which were introduced in the same way as (1), while only one case, (6) was presented in English. This also seems to support the priority of clarity in presenting information in this programme over the creation of a bilingual atmosphere by code-switching. Thus it is only when the audience could possibly guess what the English utterances mean even if they did not understand them, that inter-sentential code-switching seems to be exerted. The recording of the second hour showed a similar tendency where (7) was the only case presented in English. Presenting the songs and singers in a patternized repetitious style in Japanese, this radio programme seems to succeed in giving its

audience the impression that they understand English even when they do not quite catch what the disk-jockey says in English. In this sense, inter-sentential code-switching in this programme could be interpreted including many 'metaphorical meanings' (Gumperz, 1982).

3. Code-switching at turn-taking boundaries

It might sound strange to look into code-switching at turn-taking boundaries when there is only one person, the disk-jockey, talking without any other interlocutors in the studio. In this section, however, utterances delivered by anyone other than the disk-jockey (including commercial messages) are regarded as delivered by other interlocutors and the change of language code is then interpreted as code-switching at turn-taking boundaries. This definition is adopted in terms of practicality in comparing the code-switching data across three different domains.

The framework of this radio programme and its language use are briefly mentioned so as to further the subsequent discussion. A careful investigation into this 3-hour-long recording revealed that 4 major components are embedded in each hour of this programme: (1) information-giving sessions, (2) songs, (3) talk by the disk-jockey, and (4) commercial messages. Information is further divided into 5 different segments, which are headline news, traffic information, railway & flight information, weather information, and Funky FM 802 information.The first 3 types of information are presented by different news casters and the last 2 by the disk-jockey, but they are all aired in Japanese. During the time-frame 8 to 9 songs are put on air with the majority being English pop songs.There are only 2 occasions when the disk-jockey gives a talk on topics taken from the newspaper that day. The talk is mostly in Japanese with occasional code-switches interspersed as seen in the intra-/inter-sentential code-switching. Commercial messages, which are entirely in Japanese, occur 4 times hourly.

Thus the disk-jockey has 3 interlocutors - news casters - in this programme, in whose utterances no code-switching was found. However, one more interlocutor is presenting only English to explicitly inform the audience of what is following set to an up-tempo musical beat as seen in (8).

(8) (after a commercial message)
¶ Back to the music, FM 802. Railway and flight information ¶
(information is then given in Japanese)
¶ FM 802 ¶
(a commercial message in Japanese)
¶ Back to the music, FM 802 ¶
(an English song)
¶ Jean the music morning on FM 802 ¶

* The segments between ¶ are accompanied by music.

(8) not only shows how individual information-giving sections are preceded by the English-speaking interlocutor's headings, but also how constantly short English phrases (e.g.¶ FM 802 ¶ and ¶ Back to the music, FM 802 ¶) are delivered by this interlocutor. The base language being Japanese, code-switches at turn-taking boundaries are produced solely by this English-speaking interlocutor. Therefore the present analysis focuses on the effects of the code-switches or headings used by this interlocutor. The English words and phrases delivered by the interlocutor in this case seem to be categorized into two types. The first type of words/phrases are 'weather', 'traffic', 'railway', and 'back to', which are all simple in meaning. Even for those who do not understand them the first time around, tuning in to this programme a few times would enable the audience to realize, even without understanding exactly what has been said in English, that certain types of information come hourly, or at least regularly in a cycle, punctuated by English headlines and accompanying music. Furthermore even if the English messages are not understood, this does not make much difference as the actual information that follows the introduction is presented in Japanese. The second type is words which are frequently inserted into the programme - 'headline', 'news', 'information', 'FM', 'music', and 'morning'. The fact that the Japanese language has borrowed forms for these words seems to give the audience little trouble in understanding them. Thus the code-switches at turn-taking boundaries seem to have two effects in the programme: (1) they occur so frequently that the audience enjoy the bilingual atmosphere while (2) the code-switched words and phrases in English are carefully chosen and repeatedly put on air so as not to impede audience comprehension.

4. General analysis

The analyses have shown that code-switching in this programme is used as an effective strategy in attracting an audience in two respects. A bilingual atmosphere is created firstly by the abundant use of English with the airing English language pop songs, using English words related to music without Japanizing their pronunciation and constantly inserting English phrases and sentences to notify what is coming next. Secondly the abundance of English does not impede the listeners' comprehension as the core information is delivered in Japanese, while only the peripheral titling is in English, and the English is carefully used in such a way that listeners can easily identify it or guess. This strategic use of code-switching seems to be functioning successfully making the audience think that they are actually following a programme abundant in English.

3.2. CODE-SWITCHING IN 2 BILINGUAL CHILDREN

[Background information]

This section explores code-switching in a Japanese/English bilingual family. The family consists of a Japanese father, an Australian mother, a son, and a daughter. Prior to their move to Australia in January 1996, the family lived in Japan where the children were attending elementary school (son) and kindergarten (daughter). As for language use, Kye (the son) uses Japanese to his father and English to his mother while the parents respond to him in the same language as he uses, although the parents are proficient in both languages. Emilee (the daughter) has been using mainly English to any interlocutors since she moved to Australia, resulting in her father using English with her for a smooth communication on some occasions as well as Japanese to maintain her Japanese language level. This language use is illustrated in (1).

(1) (talking about teeth at a dinner table)
Kye:(to his father)*Okubawa jyu-issai kuraini nattara nukenno*? [the teeth in the back, do they come out about age 11 ?]
Father: *Motto hayaku nukerude*. [No, a lot earlier.]
Emilee: Look, I've got a wiggly tooth here.
Mother: Oh, really ?
E: This big.
F: (changing the topic) *Emiri, kyoudena atoranta orinpikku owatta yaro*. [Emilee, the Atlanta Olympics finished today.]
K: *Unn*. [Yes]
F: *De, tsugi dokode orinpikku aruka shitteruyona Emiri?* [Then you know where the Olympics are going to be held next, Emilee, don't you?]
E: Australia!
K: *Shidonii* [Sydney]

Since the parents use English between them, the present analysis is focused on the data drawn from the children. The data were collected through audio-taping (a total of 135 minutes) and field notes during the periods of March - August, 1996 (Kye 8;5 - 8;10, Emilee 4;8 - 5;1).

[Analysis]

1. Code-switching by the son

1.1. Intra-sentential code-switching

The son's code-switching seems to be caused by 2 factors, which are linguistic constraints and language/culture specific words. Code-switching was observed when he could not retrieve the Japanese equivalent to what he was only able to think of in English as shown in (2).

(2) (talking about TAZOs, which are round picture discs for children to collect, are found in packets of chips)

K: *Otousan, kinou* Tazo club *kara tegamito* Tazo *hutatsu okutte kitade.* [Daddy, yesterday I received a letter and 2 Tazos from the Tazo club.]
F: *Misetemi.* [Show me.]
K: *Hora, kono hutatsu. Kore* 'glow in the dark' *nanyade.* [Look at there two. This one glows in the dark.]

The next examples illustrate that some culture and language specific words trigger code-switching.

(3) (playing with a *Kendama* [Japanese toy])
K: (to his father) Dekita ! [I did it.]
K: (to his mother) Mummy, I did it.
M: Did what ?
K: I did *Kendama*.

(4) (talking about Kye's soccer practise)
F: *Kye dareto isshoni sakkaa shitetan* ? [Kye, who do you play soccer with?]
K: Ben *to* Matthew. [Ben and Matthew]

Thus as far as intra-sentential code-switching is concerned, the switches are triggered systematically either by linguistic constraints or by language/culture specific words which are not translatable into the other language. As for the latter, he could modify pronunciation to fit better in the base language, however the original sounds are retained by code-switching. This is presumably due to his intention to retain original language flavours or his strong culture-item or language-item associations preventing him from changing the form.

1.2. Inter-sentential code-switching

Two inter-sentential code-switches were found in the data.

(5) (The son talking about his homework to his father)
K: *Otosan, kinou* Jamie-*ga bokuni* 'Wow, you've done a lot. Are you going to finish?' *tte ittannde* 'I'm going to do 2 more pages.' *tte itte hora honntouni ni-peeji yattade.*[Daddy, yesterday Jamie said to me, 'Wow, you've done a lot. Are you going to finish?' so I said 'I'm going to do 2 more pages.' and look, I did finish 2 pages!]

(6) (Talking about his soccer-team BBQ party where all the kids except for Kye are awarded with cups)
K: *Datte bokudake* Barbie *de moraehen kattara* ... ['cause if it's only me who doesn't get it at Barbie.]
F: *Iyayaro.*[You, of course, don't like it.]
K: *Nanka* Ben *gasa* 'Ha, Ha! You're not having it!' *toka iude.* [I think Ben would say, 'Ha, ha ! You're not having it!']

F: *Na.* [Right]

(5) and (6) show that the son code-switches inter-sententially when he quotes what people say in English. Considering the fact that he generally translates what his father says to him into English in mentioning it to his mother, the retention of the original language as quotations seems to take place only when the base language is Japanese and the quotation is English. One way of explaining it would be that since he resides in Australia now, he has a strong person-language association when the language is English. However any further discussion must be supported by more data such as quotations from his Japanese friends when he is talking to his mother and father.

1.3. Code-switching at turn-taking boundaries

No code-switching of this type in an exact sense was observed in the data. However, there was one occasion when he used English to his father, which could be seen as a code-switch at turn-taking boundaries in that it deviates from his normal language code.

(7) (watching a Marsbar commercial on TV, which encourages people to buy 6 bars to win something)
F: (jokingly to his wife) I've got to buy one.
K: (overhearing this, and saying to his father) You've got to buy SIX !

The son's code-switching from his norm code to his father into English could be interpreted as triggered by the language use of the commercial message and his father's comment , which was delivered in English. Another way of looking at it would be that the son deliberately code-switched to make a joke by using the double meanings of 'one' while knowing exactly what his father meant. Thus the son might have felt that this joke had to be delivered in English because it is not translatable. Without retrospective data however, it is difficult to prove this poetic use of code-switching or to infer anything further.

2. Code-switching by the daughter

Since moving to Australia, Emilee has absorbed English quickly at the cost of loss in Japanese spoken ability to the extent that she can hardly construct sentences in Japanese anymore. This is evidenced by the collected data which witnessed only word level code-switches, admitting that some of them are one-word sentences. Therefore the analysis on Emilee's code-switching is conducted not intra-/inter-sententially, but according to what metaphorical meanings are intended by her.

2.1. Referential code-switching

As seen in her brother's code-switching, Emilee seems to switch codes in facing culture/language specific words. Examples are shown in (8) and (9).

(8) (Looking underneath a desk)
E: *Otousan, omamori* . [Daddy, here's Japanese token of good luck.]
F: *Hontoya.* [Isn't it?]
E: *Kokonimo.* [There's another one here, too.] Kye's got, too.

(9) (Studying Japanese)
E: What do you have to do? One more *Kanji* ? [One more Chinese character ?]
K: No. I've got 24 more *Kanji.*
E: Oh, I thought you have only one *Kanji* to go.

2.2. code-switching to exhibit solidarity
(10) (Daily Japanese study time)
F: Emilee, come over here to study.
E: I'm doing my work now.
F: O.K. For 5 minutes you can do your own, then come over here.
E: (unwillingly) umm.
F: (raising his voice) *EEKA*? [ALL RIGHT ?]
E: *Hai*. [Yes.]
(2 minutes later)
F: *Emiri ato sanpun shitara kocchiyade*. [Emilee, in three minutes, you'll come over here, O.K. ?]
E: *Haai*. [O.K.] (showing what she's been doing) Look what I'm doing.

(11) (At dinner table)
F: *Hayaku yasai tabena. Yasai tabetara gumi moraerude*. [Hurry up and eat your vegetables. When you finish with them, you'll get a Gumi (Japanese lolly).]
E: *Kyuuri to tomato* ? [cucumber and tomato ?]
F: *Tabena.*[Eat them.]
E: *Ato* ? [What else ?]
F: *Soredake* [That's all.]
E: *Hai*. [O.K.]

Lines 7 & 11 in (10) and lines 4, 6, and 8 in (11) show that when the daughter is in a weaker position when spoken to in Japanese, she seems to resort to code-switching from her base language into Japanese to show solidarity and gain her interlocutor's favour. A similar example is seen in (12) as well when she begs her father to read her a bed time story.

(12) E: *Ohanashi shite* . [Tell me some stories, please.]

This interpretation seems to be supported by her code-switch back into her base language in the final line of (10) when she changed the topic where she was not in a weaker or inferior position any more.

2.3. Phatic code-switching

When asked what she did that day by her father in Japanese, she answered in Japanese, raising her voice.

(13) (Correcting her father's wording from kindie to school)
F: *Emiri, kyo hoikuende nani shitan*? [Emilee, what did you do at the kindie today ?]
E: *Gakkou yade* ! [It's school!]

She could have said 'It's SCHOOL, not KINDIE' just as easily, but it is presumed that she wanted to enhance the effect of correcting her father's mistake not only by raising her tone of voice, but also by using Japanese, which she rarely uses.

2.4. Poetic code-switching

There was one instance of a pun observed in the clever use of the sound systems of the two languages.

(14) (At dinner table)
E: Yuck! Yuck! *Meshi*! [rice]
F: *Nani itten no Emiri* ? [What are you saying, Emilee?]
K: *Yakimeshi* [fried rice] *Share itten no yan.* [She's saying a pun]
F: *Emiri, imanowa share yattan* ? [Emilee, was it a pun?]
E: *Unn.*[yeah] *Yaki* [Fried] oooh, *Meshi* [rice] oooh.

3. Code-switching in sibling talk

Typical exchanges between Kye and Emilee are transcribed in (15) and (16).

(15) (Doing Japanese paper craft *Origami*)
K: *Emiri, kore mottotite* stick-on *suru kara.*[Emilee, hold on to this one, 'cause I want to stick it on.]
E: *Hai.* [O.K.] Two more.
K: No, that's enough.
E: (realizing what Kye was making) *Kabuto* ! [a warrior's helmet !]

(16) (Playing with the presents they got from visitors from Japan)
K: That's the way ....(finding a Japanese bamboo helicopter) *Kore dekirukana* ? [I wonder if I could do this.]
E: What ?
K: *Takekoputaa kore takekoputaa. Dekiruka yatte mirude*. [A bamboo helicopter, this is a bamboo helicopter. I'll see if I can fly it.] *Koremite Emiri.* [Have a look at this, Emilee.] *Kore, kore, Emiri.* [This one, this one, Emilee.] *Kore urutoraman notterude*. [This one has Ultra-man on it.] *Kore yattemi.* [Have a go with this.]
E: *Kore kashite. Koko*. [Let me do it. Here.]
K:(flying the baboo helicopter) *Ikude, ichi ni no san* . [Ready, set, go.]
E: Oh, oh.
K: *Sugoi, Emiri, tonda*. [Wow, Emilee, it flew.]
K/E: (both laugh)
E: Mummy, guess what. (telling her mother what they did.)

Kye easily interchanges both Japanese and English to Emilee while Emilee mainly uses English to Kye. They both seem to code-switch in facing Japanese language/culture specific words such as *Kabuto* in (15) and *Takekoputaa* in (16). Emilee's code-switching, however, seems to be limited at a single word level or tag-switching such as *Hai* (Yes) or *Unn* (Yeah) as seen in 2.

4. General analysis

Judging from the smooth code-switching with his sibling and family, it could be inferred that Kye has reached the level in both languages at which he can express himself freely without feeling any need to code-switch unless he faces some words which he knows only one code, which rarely occurs. This could lead to the prediction that Kye, with his high proficiently in both languages, may use code-switching strategically as an effective communication tool with his bilingual interlocutors. The data analysis, however, revealed that his code-switching is triggered only when he lacks in linguistic resources in one code or when he quotes what is said in English, possibly affected by a strong person-language association. On the other hand, Emilee, who was expected to exhibit little or no code-switching as her English is dominant, turned out to be an effective code-switching user. Her code-switches, almost all of which take place at a single-word level, are analysed to hold referential, solidarity, phatic, and poetic functions. This case study seems to indicate that limited proficiencies in one code is not necessarily an indicator of a poor code-switcher and vice versa. It could be further inferred that it is not linguistic proficiency, but the interaction of situation and code-switcher's intention that determines the occurrence of code-switching.

3.3. CODE-SWITCHING AT AN ADULT BILINGUAL DINNER PARTY

[Background information]

Data were collected for a total of 90 minutes by audio-taping a dinner party which involved 5 adult bilingual participants, who all agreed on the use of their data for this research. The information of 5 participants is as follows:

(A) Amanda, a female English-Japanese balanced bilingual Australian, aged 37, wife of (H), who has lived in Japan the last 10 years and just moved back to Australia and currently teaching Japanese at college.

(D) Daisuke, a male Japanese-English (Japanese-dominant) bilingual, aged 18, a former student of (H) and (K), now living in Sydney.

(H) Hideyuki, a male Japanese-English balanced bilingual Japanese, aged 37, husband of (A), who has been a high school teacher in Japan and have just moved to Australia.

(K) Kaori, a female Japanese-English balanced bilingual Japanese, aged 29, wife of (T), who is visiting Australia for holidays.

(T) Ted, a male American with very limited knowledge of Japanese, aged 40, husband of (K), who is visiting Australia for holidays.

(K) and (H) are colleagues and know each other well. (A) had met (K) and (T) only once before. (D) had not met (T) before. As far as familiarity is concerned, there are mixed degrees of acquaintance. Linguistically, A, K, and H are fluent both in English and Japanese whereas D is a Japanese dominant bilingual and (E) has only limited knowledge of Japanese. The heterogeneity in familiarity and linguistic background was expected to give rise to interesting interactions among participants.

[Analysis]

1. INTRA-SENTENTIAL CODE-SWITCHING

A intra-sentential instance of code-switching took place when they were talking about high rent in Japan.

(1) T: We have a friend living in an apartment in *Ashiya*.
A: *Ashiya dakede wakaru wa.* [I get the whole picture through the word 'Ashiya' alone.]
T: We pay (looking at Kaori for help) .....
K: *Jyuuman* [one hundred thousand yen].
T: *Jyuuman*.
K: a month.
T: They pay *Hachijyuuman* [eight hundred thousand yen].

K: *Kyuujyuuman* ! [nine hundred thousand yen]
T: *Kyuujyuuman.*
D: In a month ?
T: Yes, for the apartment.
K: The company pays for it.
H: It's disgusting !
T: What's disgusting is they don't need it.

(1) shows 2 cases of intra-sentential switches - a place name 'Ashiya' and the rent 'Jyuuman, hachijyuuman, kyuujyuuman'. These words were not modified phonologically at all, which qualifies them to be code-switching rather than borrowing. The conversation preceding and following this section was all in English, then it is presumed that the code-switches were made to exert some metaphorical effects on the hearers as Gumperz (1982) interprets. The place 'Ashiya' is an exclusive residential area in Kobe, Japan. By retaining the Japanese pronunciation, the association or frame/script which the word calls up in Japanese was kept in this English discourse. The borrowed form of the word 'aSHIya' (stressed syllables in upper case) could have caused similar associations, but not to the extent to which the code-switched version exerted. As for how monetary figures are expressed in this discourse, it makes a contrast with the following case, which occurred when they were talking about university tuition fees in Australia, USA, and Japan.

(2) T: It costs about ten thousand dollars.

The same speaker, Ted, uses English 'ten thousand dollars' when he refers to the tuition fees in USA whereas he uses Japanese - *Jyuuman* (one hundred thousand) - when mentioning the rent in Japan. This contrast could be interpreted that Ted tried to bring about the 'frame/script' culturally specific to the matter of rent in the exclusive area by using the place name and monetary figures in Japanese and further emphasizing how expensive the rent is in his repetitive use of Japanese figures.This way of interpreting the switches in (1) seems to be supported from two perspectives. Firstly, Amanda in line 2, who quickly visualized the script given by Ted's '*Ashiya*', responded in Japanese despite the English only discourse preceding this segment. She did not directly mention how exclusive the area is, but her utterance actually meant 'I got your message or script and I know what's coming now is the detailed explanation of how expensive it is'. Secondly, it was not only Amanda, but also the rest of the participants to whom Ted was successful in conveying his script. This could be seen by examining the language used in the discourse. Kaori, who initiated using Japanese figures in line 4, used English 'a month' in line 6 and switched back to Japanese '*Kyuujyuuman*' when correcting

the wrong information delivered by Ted. Responding to Ted's '*Kyuujyuuman*', Daisuke in line 10 used English 'in a month ?'. Thus it was understood by all the participants that the base language in the discourse was English and that these two code-switched words were deliberately used to convey their Japanese specific scripts. Therefore these words did not trigger any switch in the base language from English to Japanese by any interlocutors.

2. INTER-SENTENTIAL CODE-SWITCHING

Two types of inter-sentential code-switches were observed.

2.1. Quotation

Talking about how badly some of the Japanese teaching textbooks or materials are made, Amanda commented,

(3) A: At the college, I'm teaching my students about restaurants, and one of the set pattern practises is '*Kono suteiki wa katai desuka yawarakai desuka*' [Is this steak tough or tender ?] And then they go to a restaurant and they ask the waiter ..... (continuing on).

In this instance, Amanda directly quotes the whole Japanese sentence from the textbook. Regarding quoted and reported speech in terms of code-switching, Gumperz (1982, p82) argues that 'it is clear that not all speakers are quoted in the language they normally use'. Then the issue here is what caused the speaker to choose direct Japanese quotation by code-switching over English translation version, which conforms to the discourse base language. One way of interpretation would be that code-switching was used to emphasize an example of how absurd some textbook exercises are by direct quotation not to lose its language flavour. The English translation would have conveyed the speaker's intention successfully, but retaining the original language, thus code-switching into Japanese resulted in rendering the magnitude of impact manifold. Therefore this instance of code-switching seems to indicate the effectiveness of code-switching as a communicative strategy when used in a right context. As Romaine contends (1995, p162), it is the switch itself which must be significant, rather than the accuracy of the reported speech.

2.2. Facility of Recall

(4) D: I think it is time Japan has to revise. They cannot live in the same way as before.
K: mmm...
D: They have to agree with the, y'know .....(looking at H and K for help) *Are nantte iun desuka* .... *gaikokujin haitte kurutte* [How do you say it .... 'influx of foreigners' ?]
H: Just the, those people getting into the Japanese market.

This code-switching seems to have taken place when the speaker had problems retrieving the right words or phrases in English, judging from the pauses, his look at K and H for help, above all his questions delivered in Japanese at them as to how to say in English. This leads to the same conclusion drawn by Kwan-Terry (1992:254) 'relative ease of recall was another factor behind code-switching'.

3. TAG-SWITCHING

There was one instance of tag-switching in the present corpus. This took place at the beginning of an insertion sequence.

(5) (Everyone was conversing in English.)

A: (to Daisuke) 'Daisuke, *Ano* [um], could you pass me that dressing, please ?'

This switch is 'emblematic' in Poplack's term (1980), since the word 'Ano' serves as an emblem of the bilingual character of an otherwise monolingual sentence. As for the reasons for this code-switching, one way of interpreting would be that the switch was caused for psychological reasons such as softening the tone of voice used for 'Daisuke' preceding 'Ano'. Japanese first names are rarely used without adding some intimacy suffix such as 'chan', 'kun', or 'san', unless addressed to family members or relatives. Realizing this as well as the tone of voice used for 'Daisuke' to call for his attention, the speaker felt it necessary to wipe off any offence caused in her interlocutor, which made her promptly throw in the Japanese discourse marker to repair the situation.

4. Code-switching at turn-taking boundaries

A total of 14 code-switches was analyzed as discourse level code-switching cases, 8 out of which were able to be explicitly categorized as 'directive', 'expressive', or marking off the change of topic or the beginning of 'insertion sequences' (Levinson, 1983:304). In comparison with these three types of relatively clear-cut code-switches, the remaining 6 cases were classified under 'phatic', which needs further analyses as to what metaphorical meanings are intended by individual code-switching. One example of phatic code-switching is transcribed in (6). Prior to this part, Ted used English alone, apart from Japanese place name and monetary figures as referred to above. Seeing Hideyuki coming back in the house after fixing BBQ outside, Ted, who was conversing in English, code-switched:

(6) T: (to Hideyuki) *Wain nondemo ii*. [Can I have wine ?]
H: *Douzo enryo sezuni*. [Don't be shy.Help yourself.]
T: *Sumimasen*. [Thank you.]
D: (to K) *Nihongo omoikkiri hanaseru yan*. [Gee, he speaks good Japanese.]
Nihonngo tassha nandesu ka. [Is he fluent in Japanese?]
K:*Zenzen, Yowaiyo*. [Not at all, it's poor.]
H: (noticing Ted having trouble finding wine in fridge) There's some beer, too, Ted. . .
T: Oh.

Since they all thought Ted could not speak Japanese, everyone was taken by surprise by his exchanges with his interlocutor in Japanese, which initiated the following question by Daisuke. The issue is why Ted code-switched at this stage. One possible interpretation might be that he had already consumed a large quantity of alcohol either by being offered or by helping himself, which made him feel the need to crawl into the host's favour for more alcohol by means of using 'they' code, that is Japanese, and showing solidarity. C.A. in the following discourse seems to reach at this way of interpretation. Hideyuki in line 2, sensing Ted's crawling for the reasons explained now, or feeling ashamed of having neglected host's job to cater for guests' drinks, responded 'Help yourself' even before Ted finished his sentence. This line 2 being uttered in Japanese can be interpreted to be triggered simply by Ted's request in Japanese. It could also be interpreted that his response to Ted, in order to mitigate Ted's obliged feelings for asking for more alcohol or to show apology for neglecting his duties, had to be made so promptly as not to allow him enough time to answer in the base language, which is his L2, English. From the researcher's own retrospection, the cause for the code-switching seems to have been the combination of the two. As for the implicatures intended by the code-switching, the prompt turn-taking or even a little overlapping of words exchanged between Ted and Hideyuki seem to lead to the interpretation that illocutionary force was taken by both parties - the implicatures by Ted being that 'I've already had so much to drink, but can I have some more if it's OK?' and those by Hideyuki being that 'You don't have to feel obliged to ask for more wine. If I didn't make it clear enough with you before, it's my fault. Help yourself.' From the perspective of adjacency pairs, the base language was kept constant in Japanese, and the extreme politeness seems to have been shown in the quick 'preferred' responses by both interlocutors.

5. General analysis

The situational interpretation of code-switching predicts in terms of politeness that this party setting does not allow any discourse to be conducted in Japanese due to one participant with extremely limited Japanese. It is true that almost all the discourse interactions were carried out in English to avoid any 'face threatening acts' (Scollon & Scollon, 1983).The present corpus revealed 5 different functions of code-switching. The first type took the role of the

facility of recall when speakers had trouble in retrieving words and phrases or in constructing sentences in the base language. The remaining 4 types can be all categorized as 'metaphorical'. Some code-switches were used in line with Grice's maxim of quantity. Repairmen strategies took a form of code-switching in some instances. Other switches were made to show solidarity to the interlocutors, while the rest were used to signal some language- or culture-specific frames/scripts.

4. GENERAL DISCUSSION

The analyses in the three different domains seem to lend support to Gumperz's interpretation of code-switching (1982), that the situations and metaphorical meanings intended by interlocutors interact each other to render code-switching meaningful. The first piece of evidence seems to lie in the data drawn from the dinner party where the situation determines English as the norm language in terms of politeness, nonetheless deviations from the norm were interpreted as metaphorical rather than rude by interlocutors. More evidence could be found in the corpus of the bilingual children, whose linguistic, cognitive, and social skills are not nearly as matured as those of the dinner party adult participants. Both the son who sets his code according to his interlocutors, and the daughter whose base language is English for any interlocutors, were observed to change their codes for referential, phatic, and even poetic purposes. Along with these two examples of evidence, the fact that metaphorical code-switches far outnumbered the ones caused by linguistic deficiencies appears to suggest that code-switching is deliberately and strategically used as one of the effective communication tools by bilinguals irrespective of their ages or linguistic proficiencies. It is in the radio programme that this strategic use of code-switching is commercially manipulated so that all the interlocutors or the audience can share in the same metaphorical meanings for certain purposes. Thus exploration of code-switching based on the data in 3 domains seems to have revealed the strategic aspect of code-switching. The taxonomy adopted in this study turned out to be useful in categorizing different types of code-switching, although some switches were difficult to label under only one category owing to the lack of retrospective data. Therefore other aspects of code-switching would disclose by further research with differing taxonomies from the one in the present research. This will also require to collect retrospective data while investigating code-switching in multiple domains.

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APPENDIX

Transcription of code-switches in the data

(*) indicates the data collected, but not appeared in the analysis

3.1. CODE-SWITCHING IN A BILINGUAL RADIO PROGRAMME

(1) (After airing a Japanese song)
Disk-jockey (DJ, henceforth): '*Harada Kenji de kyou* release *ni narimasu* new single "Close to my heart" *desu*.' [It was Kenji Harada's new single-cut 'Close to my heart', which is going to be released today.] *Tsuzuitewa* Eagles *no* 'Best of love' *desu*. [Coming next is 'Best of love' by Eagles.] (Music starts.)

(2) (After 'headline news', which comes on air every hour)
DJ: *Ijyou* headline news *deshita*. [It was headline news.]

(3) (Talking about historical events which had happened on October 16)
DJ: *Kakono jyuugatsu jyuurokunichin wo furasshu bakku shite mimashou* .[Let me flash back (quickly go through) what happened on October 16 in the past.]

(4) (informing the audience that the internet is one of the ways through which they can contact the radio station)
DJ: *Intaanetto demo uketsukete imasu*.[We accept through internet as well.]

(5) (Introducing the next song)
DJ: Here's 'Crowded House', 'Don't dream it over.'

(6) (Introducing the next song)
DJ: Here's an oldies but goodies by Linda Rondstat, 'It's so easy'.

(7) (Giving the internet address of the radio station)
DJ: *Ehu emu hachi maru ni, dotto shi oo dotto jyei pii made*.[It's FM 802 dot 'c' 'o' dot 'j' 'p'.]

(8) (after a commercial message)
¶ Back to the music, FM 802. Railway and flight information ¶
(information is given in Japanese)
¶ FM 802 ¶
(a commercial message in Japanese)
¶ Back to the music, FM 802 ¶
(an English song)
¶ Jean the music morning on FM 802 ¶

* The segments between ¶ are accompanied by music.

(* the framework of the first hour of recording)
• English song on air
• ¶ FM 802¶
• DJ: A Myujikku Mooninngu, Kesano oopuninngu nanbawa Phil Collins "Dance into --" deshita. [This is 'A Music Morning'. The opening song this morning was Phil Collin's 'Dance into --'.] Aratamemashite Ohayou Gozaimasu. [Good morning, again.]
• ¶Funky 802, Headline news.¶
• (News in Japanese)
• DJ: Ijyou headline new deshita. [It was headline news.]
• ¶Funky 802, FM weather information¶
• (Weather information in Japanese)
• ¶Funky FM 802¶
• (Commercial message in Japanese)
• ¶Jean the morning music, FM 802¶
• (Talk by the disk-jockey in Japanese)
• an English song
• a Japanese song
• an English song
• ¶Funky 802 traffic information¶
• (Traffic information in Japanese)
• ¶Back to the music, FM 802¶
• a Japanese song
• ¶Jean the music morning on FM 802¶
• (Talk by the disk-jockey in Japanese)
• ¶Funky 802 FM¶
• a Japanese song
• an English song
• ¶Back to the music, FM 802¶
• (a commercial message in Japanese)
• ¶Railway & flight information¶
• (Railway & flight information in Japanese)
• ¶FM 802¶
• (a commercial message in Japanese)
• ¶Back to the music, FM802¶
• an English song
• ¶Jean the music morning, FM 802¶
• an English song
• (a commercial message in Japanese)

3.2. CODE-SWITCHING IN A BILINGUAL A BILINGUAL FAMILY

(1) (talking about teeth at a dinner table)
Kye:(to his father)*Okubawa jyu-issai kuraini nattara nukenno*? [the teeth in the back, do they come off about age 11 ?]

Father: *Motto hayaku nukerude*. [No, a lot earlier.]
Emilee: Look, I've go a wiggly tooth here.
Mother: Oh, really ?
E: This big.
F: (changing the topic) *Emiri, kyoudena atoranta orinpikku owatta yaro*. [Emilee, the Atlanta Olympics finished today.]
K: *Unn*. [Yes]
F: *De, tsugi dokode orinpikku aruka shitteruyona Emiri?* [Then you know where the Olympics' going to be held next, Emilee, don't you?]
E: Australia!
K: *Shidonii* [Sydney]

(2) (talking about TAZO, which comes in a packet of chips, being a colleting item among children now)
K: *Otousan, kinou* Tazo club *kara tegamito* Tazo *hutatsu okutte kitade*. [Daddy, yesterday I received a letter and 2 Tazos from the Tazo club.]
F: *Misetemi*. [Show me.]
K: *Hora, kono hutatsu. Kore* 'glow in the dark' *nanyade*. [Look at there two. This one glows in the dark.]

(3) (playing with a*Kendama* [Japanese toy])
K: (to his father) Dekita ! [I did it.]
K: (to his mother) Mummy, I did it.
M: Did what ?
K: I did *Kendama*.

(4) (talking about Kye's soccer practise)
F: *Kye dareto isshoni sakkaa shitetan* ? [Kye, who do you play soccer with?]
K: Ben *to* Matthew. [Ben and Matthew]

(5) (The son talking about his homework to his father)
K: *Otosan, kinou* Jammy-*ga bokuni* 'Wow, you've done a lot. Are you going to finish?' *tte ittannde* 'I'm going to do 2 more pages.' *tte itte hora honntouni ni-peeji yattade.*[Daddy, yesterday Jamiy said to me, 'Wow, you've done a lot. Are you going to finish?' so I said 'I'm going to do 2 more pages.' and look, I did finish 2 pages!]

(6) (Talking about his soccer-team BBQ party where all the kids except for Kye are awarded with cups)
K: *Datte bokudake* Berbie *de moraehen kattara* ... ['cause if it's only me who doesn't get it at Berbie.]
F: *Iyayaro*.[You, of course, don't like it.]
K: *Nanka* Ben *gasa* 'Ha, Ha! You're not having it!' toka iude. [I think Ben would say, 'Ha, ha ! You're not having it!']
F: *Na*. [Right]

(7) (watching s Marsbar commercial on TV, which encourages people to buy 6 pieces to win

something)
F: (jokingly to his wife) I've got to buy one.
K: (overhearing this, and saying to his father) You've got to buy SIX !

(8) (Looking underneath a desk)
E: *Otousan, omamori* . [Daddy, here's Japanese token of good luck.]
F: *Hontoya*. [Isn't it?]
E: *Kokonimo*. [There's another one here, too.] Kye's got, too.

(9) (Studying Japanese)
E: What do you have to do? One more *Kanji* ? [One more Chinese character ?]
K: No. I've got 24 more *Kanji*.
E: Oh, I thought you have only one *Kanji* to go.

(10) (Daily Japanese study time)
F: Emilee, come over here to study.
E: I'm doing my work now.
F: O.K. For 5 minutes you can do your own, then come over here.
E: (unwillingly) umm.
F: (raising his voice) *EEKA*? [ALL RIGHT ?]
E: *Hai*. [Yes.]
(2 minutes later)
F: *Emiri ato sanpun shitara kocchiyade*. [Emilee, in three minutes, you'll come over here, O.K. ?]
E: *Haai*. [O.K.] (showing what she's been doing) Look what I'm doing.

(11) (At dinner table)
F: *Hayaku yasai tabena. Yasai tabetara gumi moraerude*. [Hurry up and eat your vegetables. When you finish with them, you'll get Gumi (Japanese lolly).]
E: *Kyuuri to tomato* ? [cucumber and tomato ?] .
F: *Tabena*.[Eat them.]
E: *Ato* ? [What else ?]
F: *Soredake* [That's all.]
E: *Hai*. [O.K.]

(12) E: *Ohanashi shite* . [Tell me some stories, please.]

(13) (Correcting her father's wording from kindie to school)
F: *Emiri, kyo hoikuende nani shitan*? [Emilee, what did you do at the kindie today ?]
E: *Gakkou yade* ! [It's a school!]

(14) (At dinner table)
E: Yuck! Yuck! *Meshi*! [rice]

F: *Nani itten no Emiri* ? [What are you saying, Emilee?]
K: *Yakimeshi* [fried rice] *Share itten no yan.* [She's saying a pun]
F: *Emiri, imanowa share yattan* ? [Emilee, was it a pun?]
E: *Unn.*[yes] *Yaki* [Fried] oooh, *Meshi* [rice] oooh.

(15) (Doing Japanese paper craft *Origami*)
K: *Emiri, kore mottotite* stick-on *suru kara.*[Emilee, hold on to this one, 'cause I want to stick it on.]
E: *Hai*. [O.K.] Two more.
K: No, that's enough.
E: (realizing what Kye was making) *Kabuto* ! [a warrior's helmet !]

(16) (Playing with the presents they got from visitors from Japan)
K: That's the way ....(finding a Japanese bamboo helicopter) *Kore dekirukana* ? [I wonder if I could do this.]
E: What ?
K: *Takekobutaa kore takekobutaa. Dekiruka yatte mirude*. [A bamboo helicopter, this is a bamboo helicopter. I'll see if I can fly it.] *Koremite Emiri.* [Have a look at this, Emilee.] *Kore, kore, Emiri.* [This one, this one, Emilee.] *Kore urutoraman notterude*. [This one has Ultra-man on it.] *Kore yattemi.* [Have a go with this.]
E: *Kore kashite. Koko*. [Let me do it. Here.]
K:(flying the baboo helicopter) *Ikude, ichi ni no san* . [Ready, set, go.]
E: Oh, oh.
K: *Sugoi, Emiri, tonda*. [Wow, Emilee, it flew.]
K/E: (both laugh)
E: Mummy, guess what. (telling her mother what they did.)

(*) (Studying Japanese with his father after breakfast)
M: When you're going, today or tomorrow ?
K: Today.
F: (studying with Kye, pointing to a Chinese character) *Imiha* ? [What does it mean ?]
K: *E* ? [I beg your pardon ?] *Otosan nanntte ittano* ? [Daddy, what did you say ?]
M: I'll put your money in your bag.
K: O.K.

(*) (Kye talking about TAZO)
K: *Otosan, emiri* holiday *ni* Tazo album *katte moraunnyade.*[Daddy, Emilee is going to buy a Tazo album in the holidays.] *Bokuwa* Tazo club *ni hairun.* [I'm going to join the Tazo club.]

(*)
K: *Otousan, kinou* lie down (pause) *anosa, onaka itakattande beddode yasunndetara emiri ga ueni nottekite* ..... [Daddy, yesterday 'lie down' I had a sore stomach, so I was lying down. Then Emilee came on top of me.....]

(*) (Father's picking up Emilee at school. Emilee's saying Bye to her friends.)
Lucy: Emilee, bye.
Emilee: *Bai-Bai*. [Bye]. Oops, I said Japanese !.

(*) (showing to her father the drawing she just finished for Father's day)
E: Look, *Otosan*.[Look, daddy.] *Tanoshimi* ? [Looking forward to this ?]

(*) (Telling Emilee she got the same present as her brother)
F: *Hora, Emiri mo onaji baggu tsuiteruyan*. [Look, Emilee, you've got the same bag as your brother.] *Emiri no houga eeyan*. [Your bag is even better.] *Kore kyou motte ittara, Emiri*. [Why don't you take this todya, Emilee ?]
E: *Dokoni* ? [Where to ?]
F: *Asokoni*. [There] *Pikunittkuni*. [to the picnic]
E: *Unn*.[Oh, yes.]

(*) (playing 'Sailor Moon', cartoon character)
K: I won't play with you unless you speak Japanese.
E: I can't say this in Japanese, 'I've got a soar tummy.'
K: *Onaka itaiyo*. [I've got a soar tummy.]
E: *Onaka itaiyo*. [I've got a soar tummy.]
K: *Daremo inaizo, seeraa muun*. [Nobody's here, Sailor Moon.]
E: I'm pretending I'm sleeping.
K: *Ittekuruzo*. [I'm going now.] *Seeraa muun, korewa kusuri da*.[Sailor Moon, this is medicine.]
E: *Kokowa dokoda* ? [Where are we now?]
K: *Hayaku*. [Quick.]

(*) M: How did tennis go today ?
K: I didn't play.
M: Why ?
K: Because there were 7 people, so one person had to come out and I did.
M: So you were playing by yourself, you mean?
F: *Kai, nihon de yatteta yanka tenisu*.[Kye, you were playing tennis in Japan, too.]
E: *Unn*.[Yes]
F: *Oosutoraria zenzenn chigauyaro, tenisu no yarikata*. [Tennis in Australia is quite differnt from in Japan, isn't it?] *Shiai bakkari yarasete kureru yaro*. [They let you play games as much as you want here, don't they?] *Kai, docchiga suki*? [Kye, which do you like?]
K: *Uuuun*.[emmmm]. *Nihon no hou*.[Japanese way]
F: *Honma*? [Really ?] *Otousan to hantaiya*. [Quite opposite to your father.]
M: So what did they teach you today, serve or what ?
K: I did .....

(*) (Talking about what we did)
E: We found a way to go up and we went up to the top. I could see Sydney and the Centre Point Tower.
F: Yes. We went up the lookout.

K: And we could see *Kaiinji-hoikuen*.[the name of the kindergarten Emilee used to go in Japan.]
F: I did.
M: Wow!
E: I didn't.
F: *Mietayona, Kai, are*? [We saw it, didn't we, Kye ?]
K: *Unn*.[Yes]
F: *Emiri, mihin kattan* ? [Didn't you see that, Emilee ?]
E: (shakes her head)
F: *Mietade Kaiinji-hoikusho*. [I saw it.]
K: *Nihon no ouchimo*.[I saw our house in Japan, too.]
E: Well, tell the truth.
F/M/K: (laugh)
M: Well, don't lie.
E: You're telling a joke!

3.3. CODE-SWITCHING IN AN ADULT DINNER PARTY

(1) Talking about high rent in Japan.

T: We have a friend living in an apartment in *Ashiya*.
A: *Ashiya dakede wakaru wa*. [I get the whole picture through the word 'Ashiya' alone.]
T: We pay (looking at Kaori for help) .....
K: *Jyuuman* (one hundred thousand yen).
T: *Jyuuman*.
K: a month.
T: They pay *Hachijyuuman* (eight hundred thousand yen).
K: *Kyuujyuuman* ! (nine hundred thousand yen)
T: *Kyuujyuuman*.
D: In a month ?
T: Yes, for the apartment.
K: The company pays for it.
H: It's disgusting !
T: What's disgusting is they don't need it.

(3) Talking about how badly some of the Japanese teaching textbooks or materials are made, Amanda commented,

A: At the college, I'm teaching my students about restaurants, and one of the set pattern practise is '*Kono suteiki wa katai desuka yawarakai desuka*'[Is this steak tough or tender ?] And then they go to a restaurant and they ask the waiter ..... (continues on).

(4) The topic was on workforce in Japan.

D: I think it is time Japan has to revise. They cannot live in the same way as before.
K: mmm...

D: They have to agree with the, y'know .....(looking at H and K for help) *Are nantte iun desuka* .... *gaikokujin haitte kurutte* [How do you say it .... 'influx of foreigners' ?]
H: Just the, those people getting into the Japanese market.

(5) Tag-switching
(Everyone was conversing in English.)
A: (to Daisuke) 'Daisuke, *Ano* [um], could you pass me that dressing, please ?'

(6) Ted's using Japanese for the first time.
T: (to Hideyuki) *Wain nondemo ii*. [Can I have wine ?]
H: *Douzo enryo sezuni*. [Don't be shy. Help yourself.]
T: *Sumimasen*. [Thank you.]
D: (to K) *Nihongo omoikkiri hanaseru yan*. [Gee, he speaks good Japanese.]. *Nihonngo tassha nandesu ka*. [Is he fluent in Japanese?]
K:*Zenzen, Yowaiyo*. [Not at all, it's poor.]
H: (noticing Ted having trouble finding wine in fridge) There's some beer, too, Ted.
T: Oh.

(*) Change the topic
H: *Chotto kono suteiki katanai* ? [Isn't this steak a bit tough ?]
K: *Iya*. [No.]
D: *Oishii*. [Yummy]
A: (to K and T) What date do you go back ?

(*) directive code-switching
(Everyone talking in Japanese)
H: (to Ted) His house is so big.
T: Is it ?
H: It's got a swimming pool ...

(*) Amanda's talking about her friend living in an embassy.
A: It's right in Minato-ku which is the best area in Tokyo.
H: Walking distance from Tokyo Tower.
K: *Sugoi*. [Great]
D: *Sugee*. [Wow]
A: And looking over the leafy garden ...

(*) insertion sequence
T: (to D) Your parents are coming along ?
D: Yes.
H: (to A) What time is it now ?
A: 20 to 7.
H: (to his daughter) *Omae, akande nokoshitara akande. Zenbu abento*. [No good, you're not allowed to leave any food. Eat it up.]

Daughter: ummm

(*) code-switching in alternative turns

Daughter: (finished dinner and got sweet) Look !

H: *Daisukeni hitotsu agena*. [Give one to Daisuke.]

D: (getting one from the girl) *Arigato. Oishiika ? Hisashiburi*. [Thank you. Is it nice ? Haven't had this for ages, myself.]

Daughter: *I haven't had this for a long time*.

(*) Talking about winning competitions in Australia.

A: You know, practically every week since we've come here, we've gone in competitions in Sunday papers. And they won free picture tickets, CDs.

K: Really ?

H: (to D) *Nankasa atarimon aruyan*. [You know those competition.]

D: Okuttara atarutte iuyatsu. [You mean those you win by sending in]

H: Dashitemi, okuttara atarude. [Why don't you send one in ? I bet you'll win it.]

(*) insertion sequence

D: it's seven. *Mousugu kurukana*. [I wonder if they (his parents) are coming soon.]

A: Why don't you ring up ?

(*) Talking about community colleges and universities in USA

T: Oh, I see. If you work hard and get As & Bs, you can get into a really nice university in the States.

D: *Kizuatoha nokosanaitte kanjidesuka ?* [Does that mean you aren't stuck with bad high school grading, as long as you work hard at community colleges ?]

K: Soune. [Right]

(*) insertion sequence

(talking on university education in Japan and USA)

K: Doushitanokana, Daisuke no otousann okasan? [I wonder what happened to Daisuke's father and mother.]

D: I don't know.

(*) H has been using Japanese to his daughter, but code-switched

H: Emilee, did you tidy up ? When you finish tidying up, there's ice cream for you.

(*) Talking about a zoo visit.

D: The kangaroos came as if they were floating on water.

T: Really ?

D: (to H) *Massuguni ugoitemasenn*? [Their heads weren't going up and down, were they ?]

H: Un. [Yes]

(*) The topic was on the Japanese school in Sydney.

H: (looking for a brochure on the school) *Atta, atta. Korega nihonjin gakko kara morattekita panhuretto. Eetto,* Terry Hills *te tokoroni aru.* [I found it, I found it. This is the brochure I got from the Japanese school. Let me see....., it is in a place called Terry Hills.]

(*) The topic is on a zoo visit

D: When we were walking around the park, we found a place we can eat. Then we saw a TV 'Skippy' was on. And the place was like, from the half, it was still ..... (looking at K and H for help) ..... *Nantte iuno, nokotteta tte* [How do you say it, 'was still there' ?]. Everything was still there from the old.

(*) The topic was on Japanese texts books for L2 learners

K: *Nihongo no kyoukasho tte furuideshou*. [Japanese textbooks are old-fashioned, aren't they ?]

A: *Kore tsukatteruno kekkou iidesuyo*. [The one I'm using is pretty good.]

(*) Phatic code-switching.

A: Everyone wants to have fruits salad and ice cream ?

H: (extremely slowly in annoyance) *A-TO-DE* [L-A-T-E-R]

Everyone: (laugh)

A: Later?